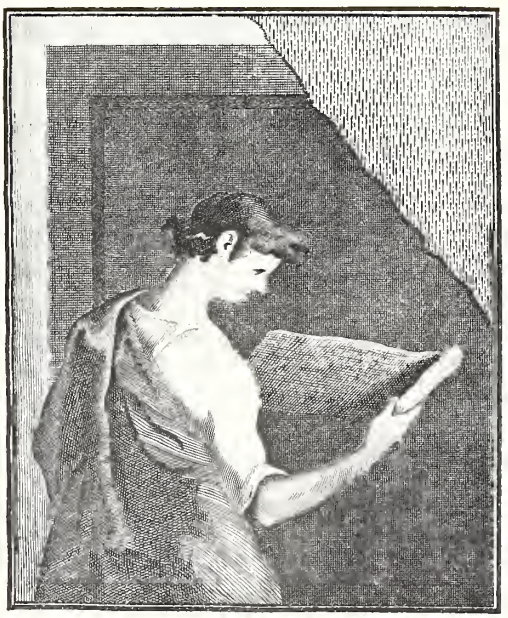

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CATALOGUE

OF THE

PICTURES AT LEIGH COURT,

NEAR BRISTOL.

A

CATALOGUE

OF THE

PICTURES AT LEIGH COURT,

NEAR BRISTOL;

THE SEAT OF

PHILIP JOHN MILES, ESQ. M. P.

WITH ETCHINGS FROM THE WHOLE COLLECTION.

EXECUTED

BY PERMISSION OF THE PROPRIETOR,

AND ACCOMPANIED WITH

HISTORICAL AND BIOGRAPHICAL NOTICES.

BY

JOHN YOUNG,

ENGRAVER IN MEZZOTINTO TO HIS MAJESTY,

AND

KEEPER OF THE BRITISH INSTITUTION.

LONDON:

PRINTED BY W. BULMER AND W. NICOL, CLEVELAND-ROW, ST. JAMES'S.

PUBLISHED BY THE PROPRIETOR, No. 65, UPPER CHARLOTTE STREET, FITZROY-SQUARE;
AND SOLD BY R. JENNINGS, BOOKSELLER, IN THE POULTRY;
G. AND W. NICOL, PALL-MALL; MOLTENO, PALL-MALL; CARPENTER, BOND STREET;
RODWELL AND MARTIN, NEW BOND STREET; ACKERMANN, STRAND;
LLOYD, HARLEY STREET; NORTON, BRISTOL; AND
COLNAGHI AND CO. COCKSPUR-STREET.

1822.

TO

PHILIP JOHN MILES, ESQ.

M. P.

THIS WORK

IS

MOST RESPECTFULLY AND GRATEFULLY INSCRIBED,

BY HIS OBEDIENT AND

OBLIGED SERVANT,

JOHN YOUNG.

See Christies June 28 1884, (Abs 624)
" do. May 13, 1899.

CLAUDE: Robinson Fowler, 28.5.1897 (184) Seaport, on r. a vessel with boat coming ashore, buildings & quay l., in foreg. group of figs & merchants' with trunks & pottery 22 x 28 3/4 in. (Rothschberger no. 10. version 1.
From Hope Collin. 1816.
P. J. Nieles 1884
Waagen III p 185 no. 5.

Although this Collection is too remote from the Metropolis, to share with its splendid Galleries the frequent visits of the amateurs and patrons of Art,—yet, the Pictures of which it is composed can never fail to excite the highest interest, when it is considered that many of them were the ornaments of the magnificent palaces of Italy, which were, for a long period, almost the sole receptacles of the finest works produced by the chisel and the pencil. To the animating example of the ancients, we owe the present flourishing state of the Fine Arts in this country; and those who distinguish themselves by collecting and exhibiting their works, are entitled equally to the gratitude of the professional artist, and to the thanks of the British public.

Among the highly meritorious individuals who have enriched the country with works of ancient art, we are, in an eminent degree, indebted to Richard Hart Davis, Esq., Member for Bristol, by whom this Collection was principally formed; and whose refined taste led him to select the finest specimens of the Italian School. During the late period of revolutionary spoliation, many of the most splendid works of art were removed from Italy to

this country; and they excited a competition which was at once an indication of our national wealth, and a proof of the judgment, taste, and liberality of our Collectors.

When these Pictures had been for some years in the possession of Mr. Davis, his friend, Mr. Miles, being desirous of adorning his noble mansion, at Leigh Court, with a splendid Gallery of Paintings, contracted with him for the purchase of the whole; and, actuated by the ardent spirit of his predecessor, he has added many very fine Pictures from various Collections, and especially from that of the late Henry Hope, Esq. Every facility of introduction is afforded by the liberal proprietor to those whose taste induces them to visit Leigh Court; and many of the finest Pictures in his Collection have, at different times, appeared in the exhibitions at the British Institution; Mr. Miles having very liberally acceded to the wishes of the Directors in this respect, notwithstanding the inconvenience attending a distant removal.

In this Catalogue, as in those which have preceded it, all attempt at critical discussion has been carefully avoided; but no opportunity has been neglected of procuring such biographical and other notices as were deemed to be useful and interesting. The Drawings, of which the Etchings are faithful imitations, have been made with every possible attention to expression and character; and I trust that this Catalogue will not disappoint the expectations of those who have patronised my former works.

J. Y.

London, February 1*st*, 1822.

RUBENS.

CATALOGUE.

Hall.

No. 1.

RUBENS.

THE CONVERSION OF SAINT PAUL.

"And Saul, breathing out threatenings and slaughter against the disciples of "the Lord, went unto the high priest."

"And desired of him letters to Damascus to the Synagogues, that if he found "any of this way, whether they were men or women, he might bring them "bound into Jerusalem."

"And as he came near Damascus, suddenly there shined round about him, a "light from Heaven."

"And he fell to the earth, and heard a voice, saying unto him, Saul, Saul, "why persecutest thou me? . . . . I am Jesus."

This Picture was formerly the property of M. de Montesquieu, who was one of the victims of the French Revolution. It was selected by the Commissary appointed by Government to search for objects of Science or Art, worthy of being admitted into the National Museum of France; and, having been restored to his family by virtue of the law in favour of condemned persons, was afterwards purchased, and brought to England, by M. de la Hante, who disposed of it, with the celebrated "Candle Light," by the same Master, to Mr. Hastings Elwyn.* The latter Picture was purchased by Charles Duncombe, Esq. for two thousand two hundred guineas; and the St. Paul was sold, at the same time, for four thousand pounds, to Richard Hart Davis, Esq. by whom it was subsequently transferred to the present proprietor.

Of the productions of this ornament of the Flemish School, this Collection has three: but, such is the estimation of his talents, that it would be difficult to find any Collection of celebrity without some of his Pictures. Highly gifted by nature, and improved by education, he was distinguished no less as a Scholar and a Statesman, than as an Artist. He studied painting in the School of Otho Venius, from whose literary acquirements and professional excellence he derived great advantage. Rubens painted an incredible number of Pictures for public edifices in the Low Countries; and although many of his designs were forwarded by Vandyke and Snyders, who were his pupils; yet, in no Painter's works, do we discover so little of the labour of others.

On Canvas. 8 ft. high. $11\frac{1}{2}$ ft. wide.

Saloon.

No. 2.

Smith 185.

* (35)

Brassey sale, 3.5.1940 (75)
Duchess of Kent 14.3.1947 ( )
bt Ld. Fairhaven.

CLAUDE.

THE LANDING OF ÆNEAS.

From the Alticri Palace, and Companion to No. 7.

Posterity, as well as the age he lived in, has assigned to this Master the precedence of all others in the department of Landscape Painting. He discovered no early indications of genius; but having accepted an offer to accompany some young artists to Italy, he appears, soon after his arrival at Rome, to have entered into the service of a Landscape Painter, principally with the view of preparing his colours. In this humble employment, he became acquainted with the rudiments of his art; and by continued application, he was at length enabled to maintain himself by his productions. The resources of literature were totally unknown to him; but, animated with the love of independence, he proved that a determined resolution to excel, will generally conquer the obstacles which circumstances have placed in the way. His early efforts were the effect of infinite labour, and he frequently re-painted his Pictures, again and again, until they appeared to his satisfaction.

It is worthy of remark, that the Panoramic Art, which has been so successfully followed in this country, was first practised by Claude, on the walls of a nobleman's saloon, at Rome. In this work, he introduced every variety of object and form calculated to inspire ideas of grandeur and magnificence, and the whole became one entire connected prospect.

It was the practice of this Master to insert in a book, drawings of all his Pictures, inscribing, on the back of each, the name of the purchaser of the Picture from which it was taken. One of these celebrated depositaries, called "Liber Veritatis," is now in the possession of the Duke of Devonshire, and contains two hundred drawings, which have been admirably imitated by Mr. Earlom. Many of his principal works have been engraved by Woollett, Vivares, and other eminent artists.

On Canvas. 5 ft. 9 in. high. 7 ft. 5 in. wide.

CLAUDE.

RUBENS.

No. 3.

* (61)

RUBENS.

HOLY FAMILY.

Rubens may truly be said to have been an universal Painter; and with such felicity of execution, that it is difficult to decide in which branch he most excelled.

In his own country, his productions are numerous beyond all precedent; the city of Antwerp alone containing thirty-six of his Historical Pictures; while France, Italy, and England, abound with his works.

The crowned heads of Europe seemed to vie with each other in patronising him; and he was enabled to build a magnificent house at Antwerp, which he enriched with the finest works of art he could procure; and giving way to the suggestions of a liberal mind, he not only became a beneficent patron of contemporary merit, but lived in a style of magnificence and splendour, suitable to the honours which had been conferred upon him, and to his birth, education, and talents.

On Canvas. 5 ft. 8 in. high. 6 ft. 7 in. wide

No. 4.

TITIAN.

VENUS AND ADONIS.

This Picture, of which there are many repetitions, particularly the fine one in the Collection of J. J. Angerstein, Esq., was for many years in the possession of Mr. West, the late President of the Royal Academy, who considered it as one of the most perfect and beautiful works of the Master.

This eminent artist received the honour of Knighthood from the Emperor Charles the fifth. The achievements in which that great warrior and politician was engaged, did not divert his mind from the pursuits of art; and during the intervals of peace, he appears to have been fully sensible of the merits of Titian, whom he treated not only with the distinction suitable to his great talents, but with the intimacy and affection of a friend. Many instances of the Emperor's partiality are upon record. Titian painted three portraits of Charles, who declared, that he valued himself less on the kingdoms he had conquered, than on having been thrice immortalized by the hand of Titian. The Emperor once took up a pencil which had fallen from the hand of the Artist, while he was sitting for his Portrait; and upon Titian expressing his sense of the honour conferred upon him, he replied—that Titian had merited to be served by Cæsar. His works were so universally esteemed, that he was continually receiving splendid presents and tokens of friendship from the most illustrious and eminent characters of every country.

The prevailing weakness in Titian's character was jealousy. Influenced by this mean passion, he expelled Tintoretto from his school: but his conduct had the effect of raising that artist in public estimation in the same degree that it diminished the character of his master.

Titian became a victim to the plague at the extraordinary age of ninety-nine.

On Canvas. 5 ft. 10 in. high. 6 ft. 8 in. wide.

TITIAN.

DOMENICHINO.

* (22)

No. 5.

DOMENICHINO.

SAINT JOHN.

This Picture, previously to the French Revolution, formed one of the principal ornaments of the Giustiniani Gallery, at Rome, and is allowed to be the finest single figure painted by this distinguished disciple of the Carracci. The leading excellence in the Pictures of Domenichino is expression, for which he has been considered as inferior only to Raphael. The purity and grandeur of the design, the inspired expression of the countenance, the splendour of the colouring, with the harmony of the accompaniments, all tend to fill the mind with awe and admiration. The Artist has repeated this design, with little variation, in a fresco painting of the four Evangelists, in the church of Saint Andrea in Valle, *at Rome;* and which is still in high preservation.

Domenichino received his first instructions in the art under Denis Calvert, at Bologna; but having been detected in copying a drawing of Annibale Carracci, he was treated with unmerited severity, and, at his particular desire, removed to the school of the Carracci. In that distinguished seminary, it was customary to excite the emulation of the students, by offering rewards to those who produced the best drawings. Such was the humble opinion which Domenichino conceived of himself, that he would willingly have declined entering into competition with those whom he regarded as his superiors: but, when his drawing was pronounced by Annibale to be the best, this decision, far from inspiring him with confidence and presumption, had the effect of encouraging a close application to the principles of his art. His reputation was established by the works which he executed at Rome, amongst which was his well-known Picture of the Communion of Saint Jerome, which ranked in reputation next to Raphael's Transfiguration. It is remarkable that, although he was endowed by nature with shining talents, his works were the result of the most vigorous and uninterrupted study. In Music and Architecture he was equally distinguished as in Painting; but his talents excited so much envy, that he was even denied the merit of having executed his own works. Through the malice and cabals of his professional brethren he was driven from Rome, and afterwards from Naples; and upon his return to that city, their conduct assumed the most cruel and vindictive shape; the manner of his death leaving a reproach on his contemporaries to which history offers no parallel.

On Canvas. 8 ft. 7 in. high. 6 ft. 8 in. wide.

bt. at a Cats. sale at Robinson Fisher's ca 1910(?) by Mr. H. Christie, Tapley Pk, nr. Instow, Devon.

1921 Ld. Rosamond Christie, Tapley Pk.

K.H. 1950/51 Lent Christie Trustees. (328)

No. 6.

RUBENS.

THE WOMAN TAKEN IN ADULTERY.

"And the Scribes and Pharisees brought unto Jesus a woman taken in adultery."
"And they said to him—Moses in the law commanded us that such should be "stoned: but what sayest thou?"
"He that is without sin among you, let him first cast a stone at her."
St. John, ch. viii. v. 3, 5, 7.

This Picture was painted for the family of Knyf, of Antwerp, and afterwards became the property of the celebrated Collector Canon Knyf, at whose sale it was purchased by the late Mr. Hope.

Two of the accusers are said to be portraits of the celebrated reformers, *Calvin* and *Luther:* the former is distinguished by a black beard, and a phylactery on his forehead, on which appears an inscription. The second is without a beard, and his head covered with a quoif; the third, between the woman and Christ, is Van Oort, the early master of Rubens; and the young man bending over the woman's shoulder, was taken from Vandyke; the head of Christ being obviously a portrait of the Artist.

The works of this illustrious Master are the most lasting records of his fame, but the following tribute of affection from his widow and children was inscribed on a monument erected to his memory; and it becomes interesting, as bearing testimony to his varied faculties, and to the honours conferred upon him.

D. O. M.
Petrus Paulus Rubenius, Eques,
Joannis hujus Urbis Senatoris Filius,
Steni Toparcha.
H. S. E.
Qui inter cæteras, quibus ad Miraculum,
Excelluit Doctrinæ, Historiæ priscæ,
Omniumque bonarum artium, et elegantiarum dotes,
Non suum tantum sæculi,
Sed et omnis ævi,
Apelles dici meruit,
Atque ad regum Principumque Virorum Amicitias,
Gradum sibi fecit.
A Philippo IV. Hispaniarum Indiarumque Rege,
Inter Sanctioris Concilii Scribas adscitus;
Et ad Carolum Magnæ Britanniæ Regem
Anno *M.D.C. XXIX* delegatus,
Pacis inter eosdem Principes mox initæ
Fundamenta feliciter posuit.
Obiit anno Sal. M.D.C. XL. Ætatis L.XIII.
Domina Helena Formentia Vidua ac Liberi
Sacellum hoc Aramque, ac Tabulam Dei Paræ
Cultui consecratam, memoriæ Rubenianæ
L. M. poni dedicarique curarunt
R. I. P.

On Wood. 6 ft. 3 in. wide. 4 ft. 9 in. high.

6

RUBENS.

CLAUDE.

* (34) bl Hg.
Capt. R. B. Brassey. Xmas. 3.5.1940 (74)
Duchs Kent 14.3.1947 ( ) bd Fairhaven

No 7.

Smith. 157

CLAUDE.

THE SACRIFICE TO APOLLO.

This celebrated Picture, and No. 2, are known by the name of the Altieri Claudes, and were purchased from the Prince by Mr. Fagan, an English Artist, afterwards British Consul for Sicily, during the military occupation of Rome. They were considered as the greatest ornaments of the Altieri Palace; and to save them from the French, Mr. Fagan took the precaution to secrete them within a wall, built by himself under the stair-case. It was not long before a rumour of the sale reached the French Authorities; and the purchaser refusing to deliver up the Pictures, was arrested, and, for some time, confined in the castle of Saint Angelo. But the place where they were deposited not having been discovered, he afterwards found means to convey them to Naples. When the French took possession of that city, in 1799, while attempting, with many of his countrymen, to take refuge on board of Admiral Nelson's fleet, he was arrested, with the Pictures in his possession; but being released, through the interference of a friend, he succeeded in conveying these inestimable works of art to Palermo. They were subsequently transmitted to a merchant in this country, for the purpose of sale; but, through an error in the consignment, they were deposited, for a considerable time, in a custom-house, at some port in the west of England. On Mr. Fagan's arrival in this country, he ascertained that his Pictures had been advertised for sale. He found no difficulty in proving them to be his property; and they were restored to him, on the payment of all expenses.

They were subsequently disposed of to Mr. Beckford, with a few small Italian Pictures, for £7,500., and purchased from him, by R. H. Davis, Esq. for £12,000., by whom they were transferred to the present proprietor.

On Canvas. 5 ft. 9 in. high. 7 ft. 5 in. wide.

Dining Room.

No. 8.

LODOVICO CARRACCI.

SAINT JOHN.

The Arts in Italy were sinking into languor and debility, when the transcendent talents of Lodovico, Agostino, and Annibale Carracci raised them to the highest degree of excellence. This was accomplished by the formation of their School of Painting; and the noble principles on which it was founded, entitle the distinguished triumvirate to the gratitude of posterity. Not only were the most beautiful models selected for study, but casts from all the best Figures and Antique Statues were executed under their superintendence, and conveyed to Bologna. A Collection of works of the best Masters, with a Library, containing every book written upon Art, was also added to this establishment.

On Canvas. 4 ft. wide. 3 ft. high.

No. 9.

MURILLO.

VIRGIN AND CHILD.

On Canvas. 4 ft. wide. 3 ft. 4 in. high.

No. 10.

VELASQUEZ.

THE VIRGIN IN ADORATION.

The early works of this Master afforded but little promise of excellence, being chiefly confined to objects of still life. But when he aspired to a higher department in the Art, it was his custom to make Sketches from the characters he met in the streets, and these being executed with a bold pencil, and attention to character, brought him into notice. His master, Fr. Pacheco, having received from Italy several fine Pictures by Guido, Caravaggio, and others, he was by them inspired with the desire of employing his pencil on subjects of more consequence.

When he attained his 33d year, his talents recommended him to the notice of Philip IV. of Spain; he afterwards formed an intimacy with Rubens, by whose advice he transferred his residence to Italy, where he attained that taste and correctness which laid the foundation of his future fame and fortune.

On Canvas. 4 ft. 11 in. high. 5 ft. 9 in. wide.

8

L. CARRACCI.

9

MORILLO.

10

VELASQUEZ.

11

MURILLO.

12

MURILLO.

* (43)

No. 11.

Replica of picture in Prado (Kdk. 192) E&W.

MURILLO.

THE MARTYRDOM OF ST. ANDREW.

The Martyrdom of this Apostle took palce at Patræ, in Aehaia, by order of the Proconsul Ægeos, whom he had endeavoured to convert to Christianity. After his interment at Patræ, his body was removed to Constantinople, by Constantine the Great, and buried in the church which he had built in honour of the apostles. In the church of Saint Victor, at Marseilles, there is still a cross to be seen, which is believed to be the same on which Saint Andrew suffered.

On Canvas. 4 ft. 3 in. high. 5 ft. 6 in. wide.

Curtis, 238.

No. 12.

Replica of a picture in the Hermitage (Kdk. 51) E&W.

MURILLO.

* (42)

THE FLIGHT INTO EGYPT.

"But when Herod was dead, behold an angel of the Lord appeared in a dream to "Joseph in Egypt,

"Saying, arise, and take the young child and his mother, and go into the land of "Israel; for they are dead which sought the young child's life."

St. Matthew, Ch. ii. v. 19 and 20.

In subjects of familiar life, where the amiable and tender sentiments are expressed which excite sympathy and compassion, this Artist eminently excelled. The strong national resemblance in his characters demonstrates his early studies to have been in the school of Nature. Through the friendship of Velasquez, he had the opportunity of studying the finest works of Titian, Rubens, and Vandyke; and no painter has succeeded better in uniting, in his own manner, the excellencies of these masters. His sacred subjects do not possess the elevation of the Italian school, but they captivate equally by truth and simplicity of character, as by clear, tender, and harmonious colouring. After he had distinguished himself by painting altar-pieces for most of the principal churches at Seville, and pictures for public buildings, he was invited, by Charles the second, to Madrid; but attachment to his native city prevailed over every consideration of interest and ambition.

In his habits of living he was simple and unostentatious: the wealth which flowed in upon him from all quarters, was hardly sufficient to supply the circle of his extensive charities; and the only record of his property was contained in the buildings which had been erected and endowed by his munificence.

While engaged in his last work, for the church of the Capuchins, at Cadiz, he fell from the scaffold which had been erected for him; which accident he did not long survive.

On Canvas. 4 ft. 2 in. high. 5 ft. 7 in. wide.

Curtis, 132.

No. 13.

GASPAR POUSSIN.

A STORM; THE CALLING OF ABRAHAM.

This Picture is esteemed to be one of the finest specimens of the Master. It formerly belonged to the Colonna palace, at Rome, and was sold, during the confiscations of the French Revolution, to the Chevalier de Rossi, a Roman of great literary celebrity, known by his dramatic works, and by his "Life of Angelica Kauffman;" it afterwards became the property of Mr. Beckford, by whom it was transferred to Mr. R. H. Davis. The loss of this picture has always been a subject of regret with the artists resident at Rome, notwithstanding another, in the same style, viz. "The Rinaldo and Armida," still forms one of the chief attractions of the Corsini palace.

The works of this master are remarkable for elegance and grandeur; and he is celebrated, beyond all others, for the vigorous and terrific manner in which he has expressed the effects of a Land Storm.

On Canvas. 6 ft. 9 in. high. 5 ft. 1 in. wide.

No. 14.

PARMIGIANO.

GRACE TRIUMPHING OVER SIN.

On Wood. 1 ft. 10 in. high. 1 ft. 4 in. wide.

No. 15.

RAPHAEL.

HOLY FAMILY.

It has been observed by Mengs, that Raphael was born at an era before the art of painting had been debauched by affectation or manner. He was no less celebrated in Portrait than in History. His reputation, like that of other great painters, has been equally preserved by the fine plates which have been engraved from his pictures, as by the pictures themselves. Of those which were executed on stucco, many have not escaped the ravages of time, while others, which are preserved, are confined to one place, and have in a great degree lost the advantage of colour.

On Wood. 2 ft. high. 1 ft. 7 in. wide.

23

GASPAR POUSSIN

24

PARMIGIANO

25

RAPHAEL

26

CLAUDE

27

ANNIBALE CARRACCI

No. 16.

*(38)

CLAUDE.

A SEA PORT.

On Canvas. 3 ft. 3 in. high. 4 ft. 5 in. wide

Detroit-Mus.
Pres. by James E. Scripps, 1889 F.A.W.

No. 17.

ANNIBALE CARRACCI.

DIANA AND ACTÆON.

*(9)

During the erection of his noble Gallery, at Haarlem, the late Mr. Hope visited Paris, where he purchased the Collection of a French nobleman. This Picture, which is considered to be one of the finest works of Annibale, was one of the number which induced Mr. Hope to make so considerable an addition to his Gallery. It was added to this Collection by Mr. Miles.

Sir Wm. Farrer;
Farrer sale, Sotb.
5.2.1917(106)

This distinguished Artist laid the foundation of his reputation by the early pictures he executed at Bologna. These led to his being employed on the great work at the Farnese Gallery, for which, to the disgrace of his employer, he only received five hundred crowns,—although succeeding generations have done him ample justice, by estimating his performance above all price.

To this master, in conjunction with his cousin Lodovico, and his brother Agostino, the Arts are indebted for the foundation of that School of Painting which bears their name; and through which most of the eminent painters of the sixteenth century passed to the Temple of Fame.

On Canvas. 3 ft. 8 in. high. 5 ft. 2 in. wide.

No. 18.

GUIDO CAGNACCI.

SUSANNA AND THE ELDERS.

This Picture was formerly in Mr. H. Hope's Collection at Haarlem, and attributed to Guido Reni, in whose school this Artist studied ; and although inferior to his master in grace and expression, he often surpassed him in correctness of drawing and vigorous colouring. His works, however, generally bear too much the appearance of servile imitation. He was patronized by the Emperor Leopold I. and the picture of David in the Colonna Palace, was so highly esteemed by the Bolognese and Roman schools, as to be copied in preference to the same subject by Guido.

On Canvas. 3 ft. 6 in. high. 4 ft. 9 in. wide.

No. 19.

NICOLO POUSSIN.

THE PLAGUE AT ATHENS.

This dreadful calamity broke out in Athens during the Peloponnesian war, being 430 years before the Christian era. The common maladies which are the natural infirmities of man, appear, at this time, to have been suspended ; or if any disorder prevailed, it yielded to the more malignant influence of this contagion. It affected equally the strong and the weak. Many perished for want of care ; and others died, notwithstanding the attentions which the affection of kindred, or friendship bestowed. On the first attack, the mind sunk into dejection and despair ; and mutual tenderness towards each other tended to spread the infection more widely, and added horror to the appalling scene. To avoid the contagion, which first broke out in the country, a number of people flocked into the city, and as they had no houses, they were sheltered in booths, which were so confined as scarce to afford room to breathe in. The miserable victims lay together in the streets, or near the fountains, where they had gone to assuage their thirst ; and they received no assistance but from those whose constitutions had resisted the malady. The temples, in which tents had been erected for public use, were crowded with the bodies of the sufferers ; for, during this calamitous period, things sacred and holy had not only lost their distinction, but the forms of sepulture were also disregarded, every one seizing the first place that offered to deposit the bodies of their deceased friends.

It was the fate of this Picture to be consigned from Cadiz, many years since, to the father of the late Horton Langston, Esq. who married the niece of Henry Hope. Its merits appear to have been very imperfectly appreciated by Mr. Langston, who assigned to it a place on the staircase of his house, in Queen Square ; where, for a very long period, from the darkness of the situation, it escaped observation. From this gloomy abode, it was rescued by the penetrating eye of Mr. Hope, in whose Collection justice was done to its merits.

On Canvas. 5 ft. 8 in. wide. 4 ft. high.

18

GUIDO CAGNACCI.

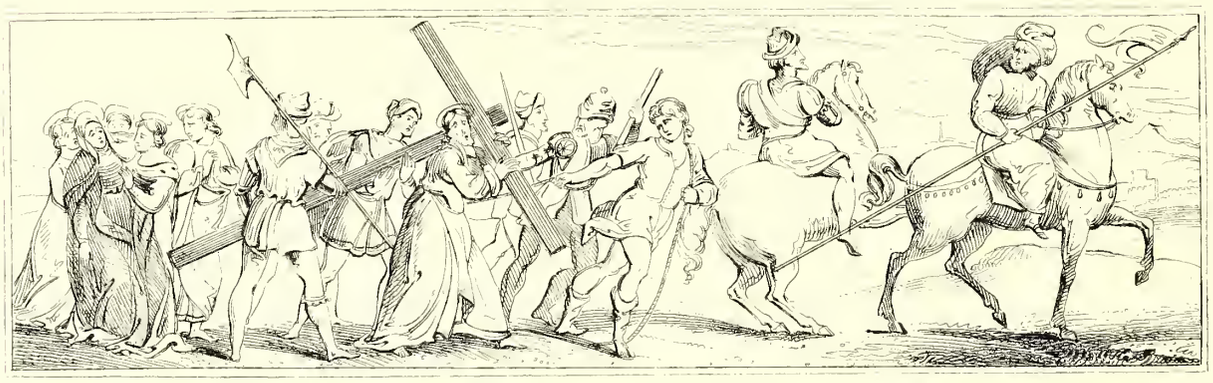
19

N. POUSSIN.

20

CARLO DOLCI

21



RAPHAEL

Withdrawing Room.

No. 20.

CARLO DOLCI.

* (21)

ECCE HOMO.

Tenderness, delicacy, and transparency, with exquisite finishing, are the leading features in the works of this Master. Without talents to aspire to elevation or dignity of character, he is admired for the graceful turn of his heads, for the calm expression of devotion which he has given to his Saviours, Madonnas and Saints; and for general harmony and pleasing tint of colour.

On Canvas. 2 ft. 7 in. high. 1 ft. 11 in. wide.

No. 21.

RAPHAEL.

CHRIST BEARING HIS CROSS.

* (54)

N. G. 2919

" ——————— And they took Jesus, and led him away.
" And he, bearing his cross, went forth into a place called, in Hebrew, Golgotha:"
" Where they crucified him." St. John, Ch. xix. v. 16, 17, and 18.

This unquestionable Picture of Raphael, in his early manner, was purchased at the sale of the Orleans Pictures, in February 1800.

This illustrious Artist, at the age of sixteen, painted a series of pictures for the library of the Cathedral of Siena, representing the principal events in the life of Pope Pius the second. He was afterwards invited to Rome, by Julius the second, where he painted his celebrated " School of Athens," for one of the state chambers of the Vatican; and the Pope, as a proof of the satisfaction he received from his performance, commanded that all the pictures which had been painted for that Palace should be effaced, and others supplied by the hand of Raphael. The cieling of one of the rooms, which had been painted by his old master, Perugino, was, through the intercession of Raphael, excepted from the general proscription, and exhibits a proof of the grateful respect he entertained for his early instructor. Such was the high estimation in which he was held by Julius, that it is probable he would have received the honour of the Purple; and as this was supposed to have been the object of his ambition, he declined entering into the marriage state. Early in life, he became attached to his " Bella Fornarina," whom he left in a state of independence; and the stories which have been propagated of his irregularities are without foundation.

The last picture painted by Raphael was the " Transfiguration," a work which will immortalize his name. In the prime of life, and in the possession of it's enjoyments, being attacked with a violent fever, he became a victim to the barbarous state of the medical knowledge of his time.

On Wood. 10 in. high. 2 ft. 10 in. wide.

No. 22.

ANDREA DEL SARTO.

VIRGIN AND CHILD.

The works of Lionardo da Vinci and of Michael Angelo, inspired this Artist with the desire to become a Painter. He applied to his art with unremitting industry and perseverance; and although his advancement was slow, he acquired, in an extraordinary degree, the faculty of copying the works of others. A remarkable instance of his skill, in this respect, is related by Vasari:—Frederick the second, Duke of Mantua, passing through Florence to Rome, had seen a Portrait of Leo the tenth, by Raphael, seated between two Cardinals, with the back-ground painted by Giulio Romano; and having requested Clement the seventh to make him a present of it, the Pope gave directions to Ottavia de Medici for the picture to be sent to Mantua. Ottavia, knowing Andrea's talent, and being desirous of retaining the original at Florence, commissioned him to paint a copy, which was forwarded to the Duke of Mantua. It was so exact an imitation, that the deception was not detected by G. Romano, who was then in the Duke's service; nor could he be convinced of the fact, until Vasari assured him he had seen it executed. In Francis the first, of France, Andrea found a munificent patron, and he resided for a considerable time at the court of that Monarch; but being induced, in consequence of the pressing solicitation of his relations, to return to Italy, he dissipated the property he had acquired by his talents, and died in indigent circumstances.

On Wood. 3 ft. 7 in. high. 2 ft. 5 in. wide.

No. 23.

GIOVANNI BELLINI.

THE WISE MEN'S OFFERING.

"When Jesus was born in Bethlehem, there came wise men from the East to "Jerusalem.

"And when they were come into the house, they saw the young child, with Mary "his mother; and they fell down and worshipped him: and when they had opened "their treasures, they presented unto him gifts; gold, frankincense, and myrrh."

St. Matthew, ch. ii. v. 19 and 20.

The practice of painting in oil was first introduced by Bellini, who is esteemed to have been the founder of the Venetian School. Titian and Giorgione were his scholars, by whose works he afterwards improved his style. Many of his altar-pieces are still in the churches of Venice, and several of his small pictures are to be found in the collections of this country.

On Wood. 1 ft. high. 2 ft. 9 in. wide.

22

ANDREA DEL SARTO.

23

GIOVANNI BELLINI.

24

VANDYKE.

25

STOTHARD.

26

G. POUSSIN.

No. 24.

* (70)

VANDYKE.

VIRGIN AND CHILD.

Burdett Coutts sale, 1917(128) On Canvas. 1 ft. 10 in. high. 2 ft. 5 in. wide.

No. 25.

STOTHARD.

THE PROCESSION OF CHAUCER'S PILGRIMS TO CANTERBURY.

* (166) bt Ag.

A critical description of this celebrated Picture was presented to the public several years since, by Mr. Carey, well known for the zeal and ability with which he has advocated the cause of Modern Art. His performance abounds with painter-like feeling, and just discrimination of character, and to be valued no less for its merits, than for the disinterested motive which gave rise to it. Among other testimonies to the merits of this Picture inserted in Mr. Carey's ingenious work, is a letter, addressed to Richard Cumberland, Esq. by Mr. Hoppner, which may be considered as too long for insertion here, but that its merits would be injured by abridgment.

DEAR SIR, *30th May*, 1807.

"You desire me to give you some account of the *Procession of Chaucer's Pilgrims*, painted by Stothard, and the task is a pleasing one; for the praise called forth by the merits of a living artist, from a rival in the pursuit of fame, is, I feel, like mercy, twice blessed——"It blesseth him that gives, and him that takes."

"The painter has chosen that moment for his Picture when the Pilgrims may be supposed to have disengaged themselves from the multitude that bustle in the environs of a great metropolis, and are collected together by Harry Baillie, their guide and host. The scene is therefore laid in that part of their road from London that commands a view of the Dulwich hills, where, it may be supposed the host could, without fear of interruption, proclaim his proposal of drawing lots, to determine who should tell the first tale. He is represented standing in his stirrups, and appears to exult in the plan he has formed for their mutual entertainment. You see the group gently passing forward—all are in motion,—yet too well satisfied with each other to be eager for their journey's end. The features of each individual are touched with the most happy discrimination of character, and prove the Painter to have studied the human heart with as much attention, and not less successfully, than the Poet.

This intelligent group is rendered still more interesting by the charm of colouring, which, though simple, is strong, and most harmoniously distributed throughout the picture. The landscape has a deep-toned brightness, that accords most admirably with the figures; and the painter has ingeniously contrived to give value to a common scene and very ordinary forms, that would hardly be found, by unlearned eyes, in the natural objects. He has expressed too, with great vivacity and truth, the freshness of morning, at that season when nature herself is most fresh and blooming—the spring; and it requires no great stretch of fancy to imagine we perceive the influence of it on the cheeks of the fair wife of Bath, and her rosy companions, the Monk and Friar.

"In respect to the execution of the various parts of this pleasing design, it is not too much praise to say, that it is wholly free from that vice which the painters term *manner;* and it has this peculiarity beside, which I do not remember to have seen in any picture ancient or modern, that it bears no mark of the period in which it was painted, but might very well pass for the work of some able artist of the time of Chaucer. This effect is not, I believe, the result of any association of ideas connected with the costume, but appears in a primitive simplicity, and the total absence of all affectation, either of colour or pencilling.

"Having attempted to describe a few of the beauties of this captivating performance, it remains only for me to mention one great defect—the picture is, notwithstanding appearances, *a modern one*. But if you can divest yourself of the general prejudice that exists against contemporary talent, you will see a work that would have done honour to any school, at any period.

"I am, Dear Sir, &c. JOHN HOPPNER."

On Wood. 11 in. high. 3 ft. 2 in. wide.

No. 26.

GASPAR POUSSIN.

LANDSCAPE.

* (56) bt Ag

? Capt Brassey sale 3.5.1940(79)

This Artist, although placed among the Italian Masters, was born in France, and discovering, at a very early age, a talent for drawing and design, he was sent to Rome for his improvement, and received into the house of Nicolo Poussin, who had married his sister. He was, at first, employed to prepare the palette, pencils, and colours, of his brother-in-law; but, possessing an apt genius, he availed himself of the precepts and examples of his relative, and, in a few years, became one of the most celebrated Landscape Painters of his time. It appears that the brothers lived on terms of perfect harmony, not only from Gaspar assuming the name of his benefactor, but from many of the figures, in his best performances, being painted by Nicolo.

On Canvas. 2 ft. 1 in. high. 2 ft. 6 in. wide.

No. 27.

* (4)

FRA BARTOLOMEO.

VIRGIN AND CHILD.

From the Borghese Palace.

Sir Wm. Farrer sale, 23.3.1912(28)
bt. Wagner.
Anon Sotb. 29.7.1942(39)

The works of Lionardo da Vinci, at Florence, were the models on which this Master formed his style. He was the intimate friend of the Dominican Savonarola; and when that unfortunate zealot was seized in the Convent of St. Mark, by order of Alexander the sixth, the tumult excited, by the resistance of the Monks, was so excessive, as to induce Bartolomeo to make a vow to devote himself to a monastic life, if he survived the danger; and accordingly, in a short time, he took the habit of St. Dominick. He afterwards had the honour to instruct Raphael in the principles of colouring; and the knowledge of perspective he displayed in the grand scenery which embellishes many of his Pictures was derived from that great master. His Picture of St. Sebastian, equally celebrated for correctness of design, and beauty of form, was removed from the Convent for which it was painted, the Monks thinking the public exposure of a figure so beautiful incompatible with the devotion of their order.

On Wood. 3 ft. high. 2 ft. wide.

ex. Borghese Coll Exhn.

No. 28.

CLAUDE.

PASSING THE FORD.

* (36) bt. Ag.
Capt. R.B. Brassey sale,
3.5.1940(76) illus.
D^s of Kent 14.3.1947( )

This Picture is esteemed to be one of the best specimens of Claude's elaborate finishing. It was formerly in the possession of Mr. Walsh Porter, and subsequently purchased by Mr. Hart Davis.

On Canvas. 2 ft. 10 in. high. 1 ft. 11 in. wide.

No. 29.

COMPANA.

CHRIST PREACHING IN THE TEMPLE.

N.G. 1241.

* (8)

In this Picture the Painter has introduced the Portraits of Solyman the Magnificent, Francis the First, Charles the Fifth, Cardinal Bembo, Titian, Giorgione, Bellini, and Henry the Eighth; Anna Boleyn, and Queen Elizabeth when a little girl.

On Wood. 1 ft. high. 2 ft. wide.

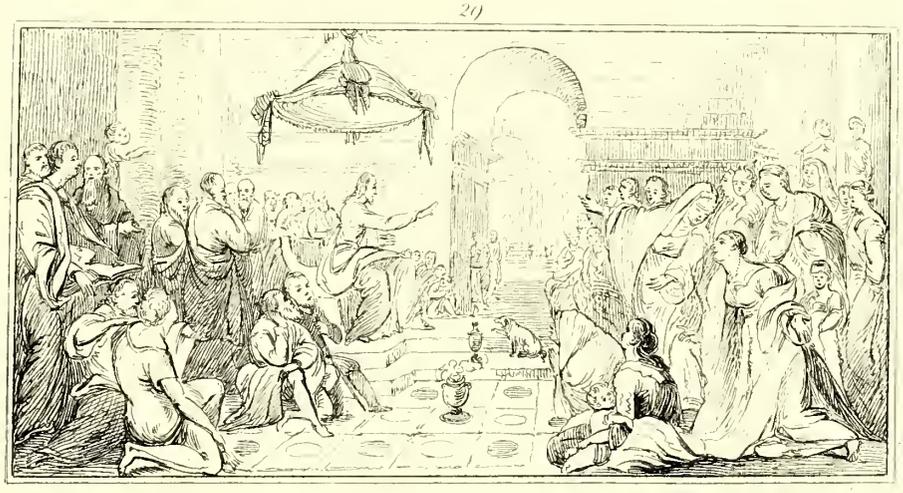
27

BARTOLOMEO.

28

CLAUDE.

29



COMPANA.

30

GUIDO.

32

A. CARRACCI.
AFTER
CORREGGIO.

MENGS.

33

CORREGGIO.

No. 30.

GUIDO.

CLEOPATRA.

Formerly in the Possession of the Princess of Wales, at Kensington Palace.

This eminent disciple of the Carracci relinquished the study of Music for Painting. His style was easy, graceful, and dignified,—not deficient in correctness, and always captivating through the delicacy and beauty of his colour and forms. The first productions of Guido are said to have excited considerable jealousy in the minds of the illustrious triumvirate; and were the cause of his dismission from their school: but conscious of the extraordinary and various powers he possessed, and not discouraged by the harsh treatment he received, he became one of the most admired and successful Painters of the distinguished age he lived in. His latter performances are far from being his best; his time having been wasted, and his faculties impaired, through his attachment to the gaming table. He, at length, abandoned himself so entirely to this fatal propensity, that his circumstances became desperate; the sale of his works, and the money he obtained at exorbitant interest, were not sufficient to repair the losses he had sustained, and he died a lamented victim to grief and disappointment..

On Canvas. 3 ft. 10 in. high. 3 ft. 3 in. wide.

No. 31.

AGOSTINO CARRACCI, AFTER CORREGGIO.

THE DEATH OF SAINT FRANCIS.

The copy of this celebrated Picture of Correggio is here exposed to the most severe test, by being placed close to the original: the elevated expression of devotion in the Saint; the beauty of form, and magical tone of colour are imitated to perfection.

This Artist was the brother of Annibale, and the cousin of Lodovico Carracci, and not inferior to either as a Painter; of which his Picture of the Communion of Saint Jerome, now in the Louvre, may be adduced as a proof. He principally devoted his time to Engraving: the works he executed after his own designs, and from those of other artists, are considerable in number; and their great merits entitle him to rank among the most celebrated Engravers of Italy.

On Wood. 1 ft. 7 in. high. 1 ft. 1 in. wide.

No. 32.

MENGS.

THE ADORATION OF SAINT BERNARD.

At a very early period of life, the works of the best Masters in the Dresden Gallery became the objects of this Artist's imitation; and the merit of his performances procured for him the patronage of the Elector of Saxony; and afterwards of Charles the third, of Spain; but the state of his health obliging him to leave that country, he visited the friendly climate of Italy, where he devoted his whole time to the study of his art. Through the frequent severe attacks he had experienced, his constitution became enfeebled, and he finished a career of exemplary and unremitting zeal for Art, among those hallowed relics of antiquity to which his life had been devoted.

On Canvas. 1 ft. 10 in. high. 1 ft. wide.

No. 33.

CORREGGIO.

THE DEATH OF SAINT FRANCIS.

The reputation of this Picture may be estimated from the honour conferred on it by Agostino Carracci, who copied it.

On Wood. 1 ft. 7 in. high. 1 ft. 1 in. wide.

No. 34.
CORREGGIO.
SAINT JOHN.

It was not the fate of this Artist to participate in the advantages of study enjoyed by the great Masters of his time: but nature was uncommonly bountiful to him, and bestowed more than an equivalent for what fortune had denied. He spent his life at Parma, where the Arts were neither highly esteemed, nor encouraged. An Assumption of the Virgin, painted on the dome of the cathedral, and equally celebrated for fine taste and magnificence, was his last work; but such was the fate of Correggio, that although he had stipulated for a very moderate payment, even that was denied him, on the pretence of an imperfect performance of his contract.; and he was compelled to receive the miserable pittance of two hundred livres. To add to the degradation, the payment was made in copper; and having a distance of eight miles to carry his burden, the heat of the weather, added to the mortification he had suffered, brought on a fever, which proved fatal to him. When Titian passed through Parma, in the suite of Charles the fifth, he was desirous to see this chef d'œuvre of Correggio, and the praise he bestowed upon it was the means of its being preserved.

On Wood. 5 ft. 4 in. high. 3 ft. wide.

No. 35.
PAUL POTTER.
COWS.

This Animal and Landscape Painter was considered as a prodigy in his profession, at the age of fifteen. Some of his finest Pictures were painted for Maurice, Prince of Orange; and so great was the demand for them at the Hague, that he could not supply the extensive circle of his admirers. It was his practice to sketch from nature, and he afterwards composed and painted his subjects from these original studies. His Pictures are of great value, not only for their peculiar excellence, but from their scarcity. His constitution was naturally delicate, and he fell a victim to an unremitting application to his art, in the prime of life.

On Wood. 1 ft. 4 in. high. 1 ft. 3 in. wide.

No. 36.
GERHARD DOUW.
THE WATER DOCTOR.

This celebrated Flemish Painter was indebted to Rembrandt for the principles of his Art. His Pictures were held in the highest estimation, not only by his own countrymen, but by the connoisseurs of Italy. They are all of the cabinet size, and finished with so much clearness, freedom, and harmonious colour, as to give them a decided superiority over the works of the best Dutch Painters. He was induced to abandon the practice of Portrait painting, because very few could be found either to give up the time he required for a sitting, or to pay his excessive prices.

The French Museum is said to contain seventeen Pictures of this Master.

On Wood. 1 ft. 9 in. high. 1 ft. 7 in. wide.

No. 37.
CORREGGIO.
CUPID.

On Wood. 11 in. high. 8 in. wide.

34

CORREGGIO.

35

P. POTTER.

36

GERHARD DOWE.

37

CORREGGIO.

38

LIONARDO DA VINCI

39

RAPHAEL

Possibly Spanish & certainly bad EKW.

Library.

Sir Ph. Miles' sale, &c., June 28, 1894, 7.5. £525. Lesser. Brit. Instn., 1818. Burl. Hse, 1877. See note Book.

No 38.

LIONARDO DA VINCI.

CREATOR MUNDI

Dame Emily Fermor-Hesketh sale 6.3.1925(130) Sampson £89.15.

'Anon' R. Fisher, 24.6.1937(41)

" Soth. 25.4.1951(117)

" Kies. 15.12.1953(147)

Was purchased about thirty years ago, at Paris, by the late Mr. Bryan, who disposed of it, soon after it was brought to this country, to the Rev. Mr. Hamilton, (brother of Sir William Hamilton, and uncle to the Earl of Warwick) in whose possession it remained, until a change of residence induced him to part with it. For this, and five other pictures, amongst which were the Bacchanalian Dance of Nicolo Poussin, from the Colonna Collection, and the Enchanted Castle by Claude, he received from Mr. Troward, six thousand guineas.

This picture is an evidence of the elevated genius of the illustrious painter. The figure is strictly ideal; the expression sublime and superhuman; and altogether a production in which the very soul of poetry is embodied upon canvas. The subject has usually been denominated " Salvator Mundi." That it represents Christ there can be no doubt, but it is the Son of God in his character of majesty and glory,—not in his state of humiliation and suffering; the expression and the action denoting divine power and energy. It has, therefore, been justly regarded as a representation of the Son of God as creator of the world, in which character he is repeatedly alluded to in different parts of the bible. The globe which he holds in one hand, in the centre of which a bright light is seen sparkling; the raised arm and uplifted finger of the other hand, appear to allude to the omnifick mandate " Let there be light, and there was light."

In Lionardo's pictures two manners are distinctly visible; the one exhibits powerful opposition of light and shadow,—the other is of a more placid description, in which the effect is produced through the medium of half tints. In both, grandeur of design, and exquisite pencilling are remarkable.

A beautiful enamel has been executed from this picture by Mr. Bone.

On Canvas. 3 ft. 2 in. high. 2 ft. 8 in. wide.

No. 39.

RAPHAEL.

*(56)

VIRGIN, WITH THE INFANT JESUS.

2nd Sedelmeyer, sale, Paris 3-5 Jun. 1907(163) illus as Giulio Romano.

The same subject painted by Raphael, with the addition of Joseph in the background, was one of the ornaments of the church at Loretto. It was purchased by Mr. Davis in Italy, and the thick oil and yellow varnish with which it was covered being removed, it was restored to its original exquisite purity and tone of colour.

On Wood. 3 ft. 3 in. high. 2 ft. 9 in. wide.

Music Room.

*(51) bl Ag
Capt. R.B. Brassey sale. 3.5.1940 (77)

No. 40.

GASPAR POUSSIN.

CASCATELLAS OF TIVOLI.

This Picture and its Companion, No. 43, were purchased at Paris by Mr. Beckford, and by him sold to Mr. Hart Davis.

This composition is formed upon the beautiful scenery of the valley of Cascatellas, adjoining Tivoli, The artist has selected the most striking features of that classical and enchanting spot, and embodying them into one whole, has produced a picture which, for play of light and shadow, and general arrangement, has seldom been equalled even by his own pencil.

On Canvas. 4 ft. 6 in. high. 3 ft. wide.

No. 41.

GUIDO.

SAINT PETER.

On Canvas. 2 ft. 11 in. high. 2 ft. 2 in. wide.

No. 42

*(45)

MURILLO.

HEAD OF SAINT JOHN THE BAPTIST.

Baroness Burdett Coutts sale, 1917 (109)

On Canvas. 2 ft. high. 2 ft. 5 in. wide.

Curtis. 338

40

G. Poussin.

41

Guido.

42

Murillo.

43

G. POUSSIN.

44

PARMIGIANO.

45

P. VERONESE.

46

CORREGGIO.

* (52) bl Ag. Capt. R. B. Brassey sale, 3.5.1940 (78)

T. Harris. 1940
J. Bomford, Soth. 17.7.1946 (130)
P Wengraf. 1950
Hnan [= G. Churchill] 18 Mar. 1955 (129)

No. 43.

GASPAR POUSSIN.

CASCADE AT TIVOLI.

This Picture is the companion of No. 40, and represents the Cascade formed by the Anio, at Tivoli, immediately below the grand fall. The rocks on the fore ground are contiguous to the grotto of the Syrens, into which the river precipitates itself. The whole is a correct view of the spot.

On Canvas. 4 ft. 6 in. high. 3 ft. 4 in. wide.

No. 44.

PARMIGIANO.

THE VISION OF SAINT JEROME.

* (46)

This very interesting cabinet Picture has been considered as a small model for the celebrated work of this Master, formerly in the possession of the Marquis of Abercorn, and now in the Collection of George Watson Taylor, Esq. It was sent from Leghorn, to be forwarded to the French Museum, by order of Bonaparte; but the vessel having been captured by an English cruizer, the cargo became the prize of the captors; and this Picture, with several other works of art, being sold by auction, by Mr. P. Coxe, became the property of Mr. H. Hope, at whose sale it was purchased by Mr. Miles.

The original is now in the N.G. Another small duplicate was in the M. of Westminster's coll. EKW.

On Copper. 1 ft. 4 in. high. 1 ft. wide.

No. 45.

PAOLO VERONESE.

CHRIST ENTERING JERUSALEM.

"And they brought the colt to Jesus, and cast their garments before him; and he sat upon him.

"And many spread their garments in the way; and others cut branches off the trees, and strewed them in the way:

"And Jesus entered Jerusalem, and into the temple." St. Mark, ch. v. 7, 8, 11.

* (73)

This great Master of the "Ornamental Style" was the son of a Sculptor at Verona. His genius for painting discovered itself at a very early age; and having been engaged with others to paint in fresco the dome of the cathedral at Mantua, he distinguished himself above all his competitors. On his removal to Venice, he was equally successful. The Senate having offered a reward to the artist who should produce the best work for the ornament of the Palace of the Conservators, it was not only conferred on Veronese, but the adjudication obtained the sanction of his rivals. It was the fortune of this Artist to enjoy the esteem, not only of the eminent characters of his time, but of the most celebrated professors of his own art. Notwithstanding he accepted no remuneration for the pictures he executed for Convents, the number of which was considerable, he died in opulent circumstances; and a statue of brass was erected to his memory in the church of Saint Sebastian, at Venice.

On Copper. 1 ft. high. 1 ft. 4 wide.

No. 46.

CORREGGIO.

HEAD OF A VIRGIN.

* (16)

On Wood. 1 ft. 4 in. high. 11 in. wide.

No. 47.

MURILLO.

SAINT JOHN WRITING THE REVELATION.

This animated and expressive representation of the "Beloved Apostle," was formerly in the Collection of M. Robit, at Paris, at whose sale it was purchased by Mr. Bryan, who afterwards sold it to Mr. Henry Hope for five hundred guineas. It was added to this Collection by Mr. Miles.

On Canvas. 5 ft. 9 in. high. 3 ft. 11 in. wide.

No. 48.

ROMANELLI.

FIGURE OF MUSIC.

This Artist was the disciple of P. da Cortona. Through the patronage of Cardinal Barberini, he was engaged by Lewis the fourteenth to paint a series of Pictures from the Æneid, for the decoration of the old Louvre. For this work, in addition to a munificent reward, the honour of the Order of Saint Michael was conferred upon him by his royal patron.

On Canvas. 2 ft. 3 in. high. 1 ft. 9 in. wide

No. 49.

GUERCINO.

MAGDALENE.

Of the different manners adopted by this Master, neither of them resemble the students of the Carracci school, in which he is said to have been educated. The fame of his works obtained from Pope Gregory the fourteenth, an invitation to Rome, where the success he met with might have induced him to remain; but neither the liberal offers from the Pope, nor the commissions from other distinguished characters, could prevail upon him to defer his return to his native city of Bologna; the magnificent churches and public buildings of which afforded an ample field for the exercise of his talents. He is said to have painted for churches and public buildings upwards of two hundred pictures; besides numerous Madonnas, Portraits, and Landscapes, for private collections. Of drawings he left an incredible number, many of which are in His Majesty's collection, and have been exquisitely engraved by Bartolozzi.

By his great merits and uninterrupted success, he acquired considerable property; and his generous disposition prompted him to dispense large sums, not only in building hospitals and charitable institutions, but in acts of private benevolence; and he was no less celebrated for his talents as an artist, than venerated for his virtues as a man.

On Canvas. 2 ft. high. 1 ft. 8 in. wide.

47

MURILLO.

48

ROMANELLI.

49

GUERCINO.

50

WEST.

51

BASSANO.

52

BASSANO.

No. 50.

WEST.

CHRIST TEACHETH TO BE HUMBLE.

Painted for Richard Hart Davis, Esq. at the price of One Thousand Guineas.

The late venerable President was a native of Springfield, in the State of Pennsylvania. When he was in his 21st year, a combination of accidental and fortunate circumstances procured for him the gratification of visiting Italy; and the liberality of his friends in Philadelphia provided him with the means of improving his taste by a residence of three years among the splendid works of art, and the venerable remains of ancient magnificence. On leaving Italy, Mr. West went to Paris, and the conclusion of peace in the year 1763, afforded him the opportunity of visiting the abode of his ancestors. On his arrival in London, he was agreeably surprised by meeting several of his earliest friends and patrons, by whose means he not only received an introduction to the first circles, but obtained access to every collection of celebrity in the country.

Notwithstanding the desire he had to return to America, he was aware that his professional views could only be forwarded in a country where the refinements of polished society afforded more ample scope for the practice of the higher departments of art. Mr. West's employment as a portrait painter was considerable; but from a conviction of his superior endowments, his friends were anxious to lead him to a practice more congenial to his talents. He, accordingly, painted two historical pictures, by which he increased his reputation without obtaining the last and most cheering testimony of the effect produced by his exertions,—a purchaser. The public had, as yet, no idea of the importance of the fine arts; their patronage extended no farther than a liberal payment for a portrait, and it was only through the encouragement which he received from a few individuals, that he was enabled to devote himself to historical painting. Mr West's professional brethren did not, however, partake of the same insensibility; and his determination to establish himself in this country, was by them hailed with a degree of cordiality and feeling which was no less creditable to their judgment, than honourable to their characters as members of a liberal profession.

Mr. West was one of the Directors of the Incorporated Society of Artists; but in consequence of the dissensions which prevailed at their meetings, he was induced to withdraw himself from that body. In conjunction with several others who had left that Association, he formed the plan of the Royal Academy; and on the death of Sir Joshua Reynolds, was appointed to the president's chair, which, with the exception of a short interval, he retained during the remainder of his life.

Under the patronage of his late Majesty, he painted the pictures of Regulus, Hannibal, the Death of the Chevalier Bayard, and Epaminondas. The commission for a series of pictures in commemoration of the military achievements of the English during the reign of Edward the Third; and for another series, illustrative of the history of revealed religion, was derived from the same munificent source. The execution of these celebrated works occupied Mr. West for upwards of thirty years, and the progress of them was only suspended in consequence of the lamented illness of the late King; but the yearly pension of one thousand pounds was continued until the period of his Majesty's final superannuation.

The picture of "Christ Healing the Sick" was undertaken with a view of presenting it to an hospital at Philadelphia; but having been seen, in its progress, by several Directors of the British Institution, a liberal offer from that distinguished body was accepted by Mr. West; and a duplicate picture was afterwards painted by him, and transmitted to America. Age does not appear to have impaired the vigour of his powers. The pictures of "CHRIST REJECTED," and "DEATH ON THE PALE HORSE," although the last, are ranked among the finest of his works;—and of Mr. West it may be truly said, that his genius neither knew infancy nor old age.

On Canvas. 7 ft. 6 in. high. 6 ft. wide.

No. 51.

GIACOMO BASSANO.

Good Leandro Colnaghi. 1951.

* (2)

THE CIRCUMCISION.

From the Borghese Palace.

On Canvas. 2 ft. 5 in. high. 2 ft. 10 in. wide.

No. 52.

GIACOMO BASSANO.

CHRIST HEALING THE SICK

* (3)

"And the blind, and the lame came unto him in the temple, and he healed them."
St. Math. ch. xxi. v. 14.

From the Borghese Palace.

A contemplation of the works of Titian and Parmigiano inspired this master with the desire of becoming a painter. His figures were designed larger than life, and with a grandeur of style which expired with his first efforts. When he painted on a smaller scale, the models he chose for imitation were the works of the most celebrated Venetian painters, which are neither distinguished for sublimity of conception, or beauty of form. His pictures are generally representations of ordinary nature, and are less remarkable for their correctness and select forms, than for the pleasing and captivating colouring of the Venetian School.

On Canvas. 2 ft. 5 in. high. 2 ft. 10 in. wide.

No. 53.

SALVATOR ROSA.

LANDSCAPE.

The indigent circumstances in which this painter was left by the death of his father, compelled him to exhibit his early pictures for sale in the public market place. From this hopeless state he was relieved by the liberality of Lanfranco, of the Carracci school, who introduced him to Spagnoletto. Without possessing the powers of expressing the elevation and dignity which belong to the grand style, his pictures generally inspire the beholder with ideas of terror, wildness, or desolation. Salvator's talent for satire is well known, and it was frequently used without discretion, in ridiculing the artists who were his contemporaries: he was also distinguished for his wit, and he often amused himself with a practical joke. The Academy of Saint Luke having refused to admit him as a student, he introduced one of his pictures, in which he had endeavoured to disguise his manner, at a meeting of the painters, informing them that it was painted by a surgeon who had been refused a place in their Academy. and who was very much wanted to set the limbs they were daily in the habit of distorting and dislocating. He applied himself too generally to pursuits of ingenuity, at the same time that his object was reputation, rather than an eager desire to avail himself of the reward of his labours. One of his large landscapes having attracted the notice of a wealthy connoisseur, the treaty for the possession of the picture produced several interviews, and the painter thought proper to advance at each meeting, a hundred crowns; and when his admirer expressed his surprise, Salvator told him that all the riches he possessed could not purchase the picture, which he immediately destroyed. Such instances of sublime eccentricity indicate a strong sympathy between the works and the actions of the painter.

On Canvas. 1 ft. 8 in. high. 2 ft. 5 in. wide.

No. 54.

CARRACCI.

THE ENTOMBMENT.

On Canvas. 1 ft. 10 in. high. 2 ft. 3 in. wide.

No. 55.

CARRACCI.

VIRGIN AND CHILD.

On Canvas. 1 ft. 6 in. high. 1 ft. 2 in. wide.

No. 56.

VELASQUEZ.

PORTRAIT OF PHILIP THE FOURTH OF SPAIN.

When Velasquez visited the metropolis of Spain his talents procured for him the patronage of the Duc d'Olivarez, the minister of Philip. He was afterwards introduced to the King, who was desirous of sitting to him for his portrait; and the artist's success on this occasion laid the foundation of his future fortunes. Through the recommendation of Rubens, Velasquez was desirous of visiting Rome and Venice. Philip not only approved of his intention, but furnished him with unlimited funds and recommendations to illustrious characters, by whom he was provided with every facility of introduction to the celebrated works of antiquity. On his return to Madrid, after an absence of two years, he was graciously received by his Royal patron, and a painting-room provided for him in the palace; the King, on this occasion, imitating the conduct of Charles the 5th towards Titian. He was afterwards honoured with an embassy to Pope Innocent the 10th, and instructed to collect works of art for the King. Both commissions were executed to his patron's entire satisfaction; and a magnificent assemblage of antique statues and pictures by the most distinguished Italian painters were placed in the Royal Collection.

On Canvas. 1 ft. 6 in. high. 1 ft. 4 in. wide.

No. 57.

GUERCINO.

JOSEPH AND THE ANGEL.

On Canvas. 1 ft. 5 in. high. 1 ft. 4 in. wide.

1917. Baroness Burdett-Coutts sale, (91.)

53

S. ROSA.

54

CARRACCI.

55

CARRACCI.

56

VELASQUEZ.

57

GUERCINO.

58

REMBRANDT

59

RAPHAEL

60

LIONARDO DA VINCI

61

CLAUDE

62

VERNET

No. 58.
REMBRANDT.
A JEW RABBI.

N.Y. Chas. T. Yerkes.
Monell collen. (Kdh. 187)

Rembrandt became a Painter in the school of nature: he produced his first works on the banks of the Rhine, near Leyden, and his father's mill, with the peasants who frequented it, were the only objects of his imitation. One of his pictures having been offered for sale to a connoisseur, he not only purchased it, but persuaded him to settle in Amsterdam, where he practised as a portrait painter, and enjoyed a great share of public patronage. Notwithstanding his change of residence and affluent circumstances, he still retained those manners and habits which were only suitable to the scene of his first efforts.

Detroit Exn. 1930

Monell sale 1930, bt by a Cuban collector, Oscar B. Cintas.

The ample means which he had acquired by his professional labours, were exhausted in amusements, which are the result of bad taste; and, with talents which left him without a rival, he was, at length, degraded to a level with his meanest companions.

On Wood. 2 ft. 1 in. high. 1 ft. 8 in. wide.

No. 59.
RAPHAEL.
POPE JULIUS THE SECOND.

See 1927 cat. of the Walker Galleries, Minneapolis, no. 239, illus.

On Wood. 3 ft. 7 in. high. 2ft. 9 in. wide.

No. 60.
LIONARDO DA VINCI.
SAINT JOHN.

Dame Emily Fermor-Hesketh sale 6 Mar. 1925 (131) £52.10 to Sampson.

This Picture was purchased from an emigrant nobleman in the early part of the French revolution, by Mr. H. Hope. The proprietor had been known to him when he was in affluent circumstances; and when he named the price of his picture, he received double the amount from the generous Collector. Correctness and purity of design, grandeur of idea, and dignity of form, with the power of delineating the affections of the mind, were the leading excellencies of this illustrious Painter, in which he has only been surpassed by Raphael.

On Wood. 2 ft. 10 in. high. 1 ft. 6 in. wide.

No. 61.
CLAUDE.
A SEA PORT.

Compare with Smith no 9 now Louvre.

On Canvas. 1 ft. 11 in. high. 3 ft. wide.

No. 62.
VERNET.
FOG.

Nimes R.3F. 28.5.1897 (134) 130 grs.

? Nimes R.3F. 29.5.1912 (125) 180 grs. Hoare.

Under the patronage of Louis the sixteenth, this ornament of the French school painted views of the seaports of France. The king, being aware that a painter's works can only be known in foreign countries through the medium of Engraving, gave liberal encouragement to the fine plates which were executed after Vernet; and they are known and esteemed throughout Europe. This Artist died at a very advanced age, and while he was meditating a retreat to this country, in consequence of the dissensions which prevailed in France.

Sir Samuel Hoare sale, ? Dec. 1937 (3)

On Canvas. 2 ft. 4 in. high. 1 ft. 10 in. wide.

Paul Paget sale, Nice, 19.3.1925 (30) illus.

No. 63.

CARLO DOLCI.

THE VIRGIN.

An Oval, on Copper. 1 ft. 1 in. high. 11 in. wide.

No. 64.

MICHAEL ANGELO.

THE CRUCIFIXION.

1 ft. 6 in. high. 1 ft. 2 in. wide.

No. 65.

SCHIDONE.

TEACHING THE INFANT CHRIST.

A repetition of the picture in the Stafford Gallery; and purchased at Mr. Hope's Sale, by Mr. Miles.

Transferred from the School of the Carracci, where he was taught the elements of design and colouring, this Artist devoted himself to the study of the works of Correggio. He was liberally patronised by the Duke of Parma, for whom he executed most of his best pictures. With talents which raised him to the highest professional elevation, he was, unfortunately, captivated with the unprofitable and dangerous allurements of the gaming table; and to the time wasted in this pursuit, is to be attributed the scarcity of his works. His death was accelerated through the excessive mortification he suffered from having, on one occasion, lost a considerable sum which he was unable to pay.

On Copper. 1 ft. 1 in. high. 10 in. wide.

No. 66.

DOMENICHINO.

LANDSCAPE.

On Canvas. 1 ft. 1 in. high. 1 ft. 5 in. wide.

No. 67.

DOMENICHINO.

A NYMPH SLEEPING.

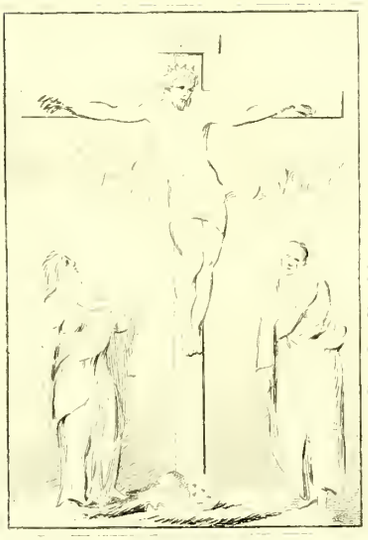
On Canvas. 1 ft. 1 in. high. 1 ft. 5 in. wide.

Sir Wm. Farrer
(Diana & Calista)
16 Mar. 1907 (48) 4gns. Amor.

63

CARLO DOLCI

64



MICHAEL ANGELO

65

SCHIDONE

66

DOMENICHINO

67

DOMENICHINO

68

MURILLO.

9

CANALETTI.

70

CANALETTI.

Billiard Room.

No. 68.

A variant of a picture at Seville

Exh'n.

MURILLO.

Curtis 62

THE ANNUNCIATION.

On Canvas. 4 ft. 4 in. high. 3 ft. 4 in. wide.

No. 69.

W. & C. p. 346.

CANALETTO.

† Sale, 28.6.1884 (25) 405 gns. Agnew (as Guardi)

THE PROCESSION OF THE DOGE AT VENICE: WITH GONDOLAS.

From the theatre at Venice, where he assisted in painting the decorations, this Artist transferred the scene of his studies to the Roman capital. On his return from Italy, the prospects in his native city furnished subjects for his most celebrated performances. His genius appeared to have been inspired by the grandeur of the scenes that surrounded him; and his fancy often produced compositions of the modern and antique, which are not less remarkable for their approach to nature, than for the consummate art and judgment with which the combination is effected.

On Wood. 2 ft. high. 2 ft. 3 in. wide.

No. 70.

as Guardi

W. & C. no 288.

* Sale. 28.6.1884 (26) b/c

1. 5.1899 (26) b/c

THE RIALTO AT VENICE.

Over the canals at Venice are laid nearly five hundred bridges, of different sizes, principally formed of stone. The chief of these, called the Rialto, is celebrated as a masterpiece of art; it consists of one flat and bold arch, nearly one hundred feet span, and only twenty-three feet high above the water. It was built from 1588 to 1591, after a design of Michael Angelo. The breadth of the bridge, which is forty-three feet, is divided by two rows of shops into three streets, that in the middle being the widest; and there is in the centre an open archway, by which the three streets communicate with one another. At each end of the Rialto is an ascent of fifty-six steps; and the view from its summit is very lively and magnificent. The whole exterior of the shops and the bridge is of marble. The foundation extends ninety feet, and rests upon twelve thousand elm piles. This structure cost the Republic two hundred and fifty thousand ducats.

On Canvas. 2 ft. high. 2 ft. 3 in. wide.

No. 71

MURILLO.

THE ENTOMBMENT.

On Canvas. 4 ft. 4 in. high. 3 ft. 4 in. wide

Curtis 226.

No. 72.

M. ANGELO CAMPIDOGLIO.

FRUIT PIECE.

This Artist received the name of "il Campidoglio" on account of an office which he held in the Capitol at Rome. He was celebrated for his pictures of Fruit and Flowers beyond any artist of his time. This, with a celebrated picture in the Collection of the Duke of Marlborough, at Blenheim, are the best specimens of his painting in this country.

On Canvas. 2 ft. 9 in. high. 3 ft. 6 in. wide.

71

MURILLO.

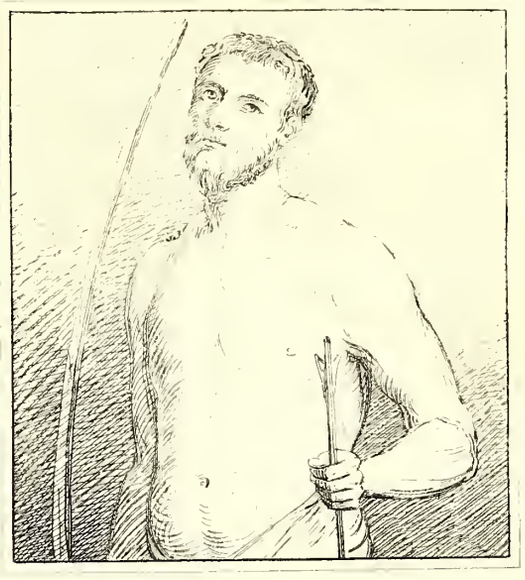
72

M.ANGELO CAMPIDOGLIO.

73

LE SUEUR

74



HOLBEIN

No. 73.

* (67)

LE SUEUR.

THE DEATH OF GERMANICUS

Was purchased at Paris by Mr. H. Hope, and for composition and character, is esteemed to be one of the best works of the master. It was added to this collection by Mr. Miles.

This illustrious Roman took his name from the conquests he achieved in Germany. He was equally celebrated for his virtues and his talents, and having been adopted by the Emperor, who was his uncle, he was raised to the highest honours. In consequence of his military prowess, he became a great favourite with the people; but having excited the jealousy of Tiberius, it is supposed that, through his means, he died by poison. His death caused an unusual sensation at Rome; public business was suspended, and there was but one exception to the general sorrow.

Le Sueur has been designated as the French Raphael, from the style of his compositions and the purity of his design bearing a resemblance to the works of that great master. The remains of his celebrated series of pictures illustrative of the Life of St. Bruno are now in the Louvre. Of the merits of these pictures no correct estimate can be formed; the ravages of time have been repaired with so little attention to their preservation as works of art, that they may truly be said to have suffered martyrdom more than once.

On Canvas. 5 ft. 9 in. high. 4 ft. 7 in. wide.

Toronto Art Gallery. 1913.
"... the picture which was known in France by its proper title "St. Peter raising Tabitha"
Toronto Letter to Kia 29.12.1960]

Hope sale, 29.6.1816 (52) Norton
[Norton Lt Rubens (see p. 6) at same sale for Tudor]

Miles sale, 28.6.1886 (67) bt "Doh." [? Doré]
James Doré sale, Kia 8.7.1899 (111)

No. 74.

*

[HOLBEIN.] A. Moro

WILLIAM TELL.

The patriot hero of Switzerland has been alike celebrated by the historian, the painter, and the poet; who have been justly desirous of associating their labours with the immortality of his name. The latest and most splendid tribute of "Incense kindled at the Muses flame," is the noble drama of William Tell, by the celebrated Schiller.

On Canvas. 2 ft. 6 in. high. 2 ft. wide.

R.A. 1875 : 1880.

Les Beaux Arts en Picture ... Royal Collection ... p. 60. (St. Sebastian)

Hon. Mrs. Skeffington Smyth. 1936. cf Burl Mag. Oct 1910 at Mr Lesser's. his sale 10.2.1912 (76) illus. Colnaghi £378.

No. 75.

CARLO MARATTI.

HOLY FAMILY.

Sir Sam. Hoare sale, 3.12.1937 (34)

It is related of Maratti, that when he was very young, he pressed out the juices of flowers, and used them for colours in drawing on the walls of his father's house. His parents being induced to encourage his propensity for painting, sent him to Rome, where, at the age of eleven years, he attracted the notice of A. Sacchi, through the talents he exhibited in copying the works of Raphael. From Pope Clement the 11th he obtained a title, and was appointed painter to Louis the 14th; but no distinctions which he received from others were equal to the honours he conferred on himself; not only by preserving the works of Raphael, and the Carracci, in the Farnese Gallery; but by erecting monuments to these illustrious characters in the Pantheon, at his own expense.

On Canvas. 2 ft. high. 2 ft. 6 in. wide.

No. 76.

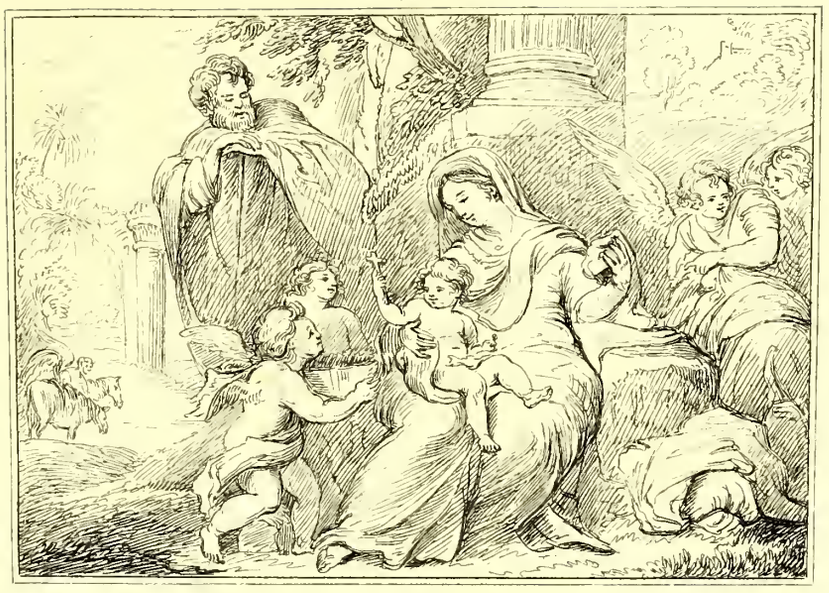
WEENINX.

GAME PIECE.

This artist obtained considerabie reputation from his representation of Animals, Flowers and Fruit; but he was more particularly celebrated for Dead Game, and Huntings: he was patronized by the Elector Palatine, by whom many of his works were placed in the Gallery of Dusseldorf. His pictures are still held in high estimation, and only to be found in the best collections.

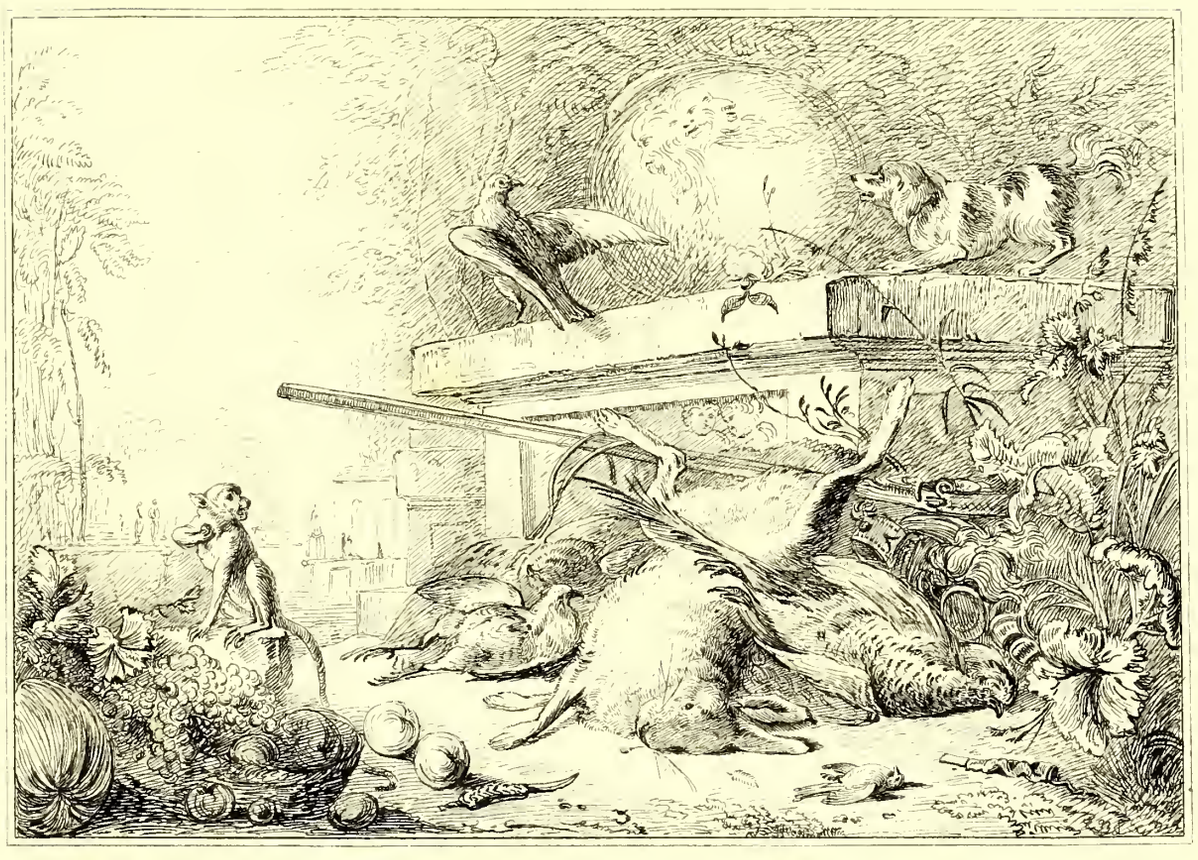
On Canvas. 4 ft. 5 in. high. 6 ft. wide.

75



C. MARATTI.

76

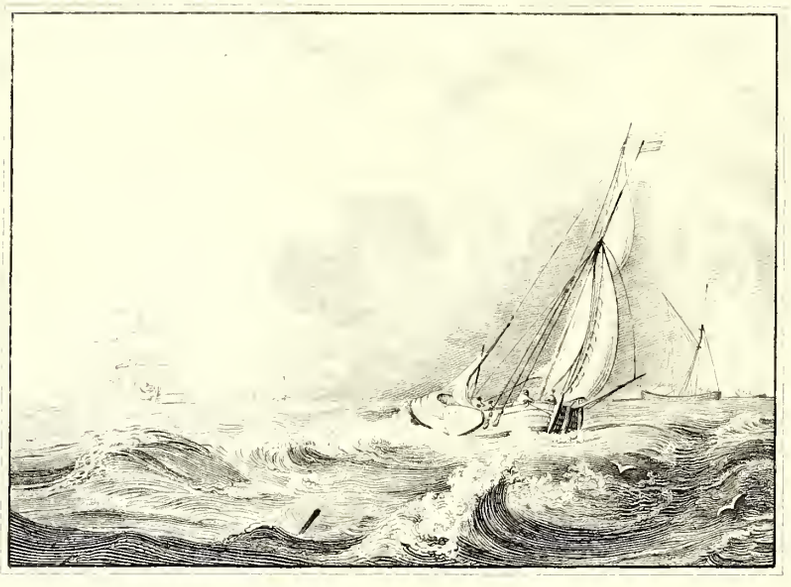


J. WEENINX.

77

SASSO FERRATO.

78



W. VANDEVELDE.

No. 77.

SASSO FERRATO.

VIRGIN AND INFANT CHRIST.

From the Collection of Mr. Henry Hope.

This master is said to have studied his art under Domenichino during his residence at Naples. But his works do not evince a particular predilection for any style, having alternately imitated the works of Guido, Albano, and sometimes of Raphael; many of which, from the correct imitation, have been received as the performances of these great masters.

On Canvas. 2 ft high. 1 ft. 6 in. wide.

No. 78.

W. VANDERVELDE.

SEA PIECE.

The best works of Vandervelde are to be found in this country; and they have been purchased by English Collectors at such high prices, that they are rarely to be seen in Holland.

On Canvas. 1 ft. 6 in. high. 2 ft. wide.

Dressing Room.

No. 79. N. Italian Mannerist rubbish. [EKW]

TITIAN.

C. Beckett Denison sale, 1886
Col. H.W. Lloyd, Sotb. 15.10.1947 (35)

THE GRACES.

From the Collection of the late Henry Hope, Esq.

On Canvas. 5 ft. 10 in. high. 3 ft. 11 in. wide.

No. 80.

G. LAIRESSE.

JUPITER AND ANTIOPE.

From the Collection of the late Henry Hope, Esq.

This eminent Flemish artist became a painter of portraits at the age of fifteen; but the encouragement he met with at Liege, his native city, not being sufficient to support him in the expensive habits of life he had adopted, he transferred the scene of his practice to Amsterdam.

He is reported to have painted with great facility; and meeting with success equal to his merits, through intense study and application he lost his sight, when he was only fifty years of age.

His misfortune does not appear to have depressed his spirit, or checked his ardour for the promotion of an art which he could no longer enjoy the luxury of practising; and he employed his time in the composition of a treatise on the theory and practice of painting, a work which is deservedly esteemed.

On Canvas. 3 ft. 6 in. high. 4 ft. 6 in. wide.

No. 81.

CARLO CIGNANI.

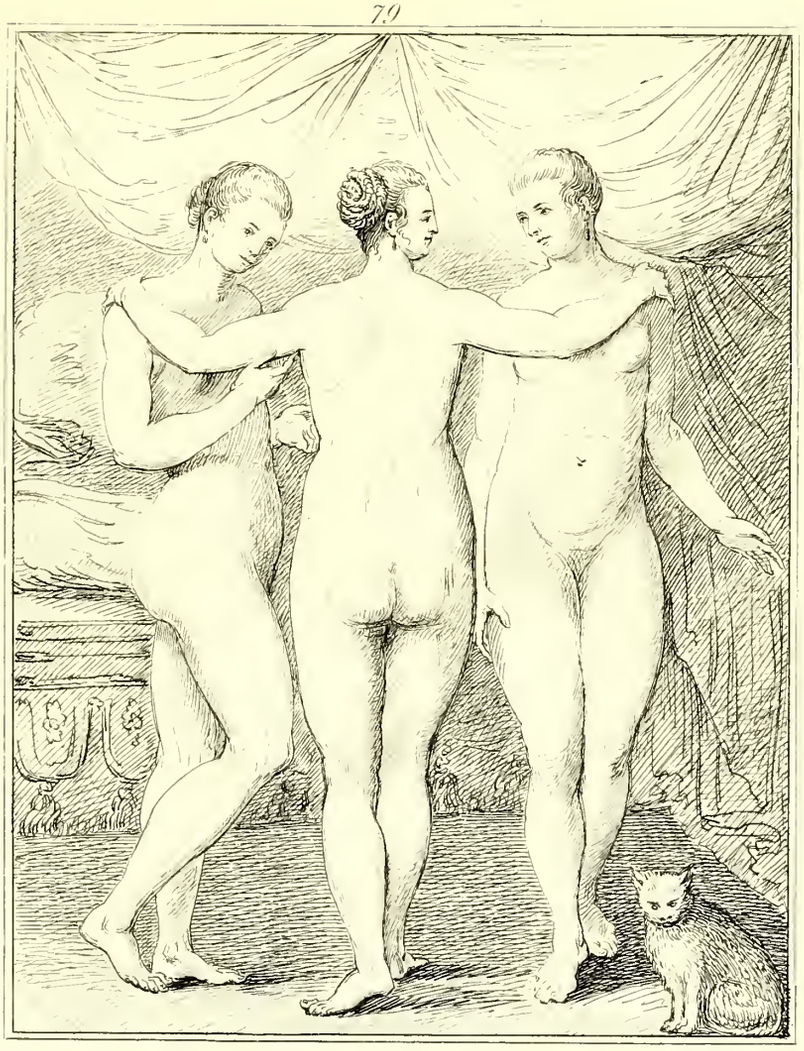
JUPITER AND ANTIOPE.

This design was taken from the celebrated picture by Correggio, in the Collection of Charles the First.

Carlo Cignani was the founder of the Clementine Academy at Bologna. To his great work of the Assumption of the Virgin, painted on the Cupola at Forli, he devoted twenty years; and it was considered as one of the grandest efforts of the 18th century.

On Canvas. 4 ft. 6 in. high. 3 ft. 6 in. wide.

79



TITIAN.

80

GLAIRESSE.

87

CARLO CIGNANI.

AN ALPHABETICAL LIST OF THE MASTERS,

WITH REFERENCES TO THEIR PERFORMANCES.

	Place of Nativity.	Date.	Death.
Angelo, Michael, -	Castel Caprese, in Tuscany,	1474	1564
Music Room, 64.			
Bellini, Giovanni, -	Venice, - -	1422	1512
Withdrawing Room, 23.			
Bartolomeo, Fra, -	Utrecht, -	1620	1660
Withdrawing Room, 27.			
Bassano, Giacomo, -	Bassano, - -	1510	1592
Music Room, 51, 52.			
Claude, - -	Lorraine -	1600	1682
Saloon, 2, 7. Dining Room, 16. Withdrawing Room, 28. Music Room, 61.			
Carracci, Lodovico, -	Bologna, -	1555	1619
Dining Room, 8.			
Carracci, Annibale, - -	Bologna, -	1560	1609
Dining Room, 17. Music Room, 54, 55.			
Carracci, Agostino, -	Bologna, -	1558	1602
Withdrawing Room, 31.			
Cagnacci, Guido, - -	Archangeli, -	1600	1681
Dining Room, 18.			
Compana, Pedro, -	Brussels, - -	1503	1570
Withdrawing Room, 29.			
Campidoglio, M. Angelo, -	Rome, -	1610	1670
Billiard Room, 72.			
Correggio, - -	Correggio, -	1494	1534
Withdrawing Room, 33, 34, 37. Music Room, 46.			
Canaletto, - -	Venice, -	1697	1768
Billiard Boom, 69, 70.			
Cignani, Carlo, -	Bologna, - -	1628	1719
Dressing Room, 81.			
Douw, Gerhard, -	Leyden, -	1613	1674
Withdrawing Room, 36.			
Domenichino, - -	Bologna, -	1581	1641
Saloon, 5. Music Room, 66, 67.			

	Place of Nativity.	Date.	Death.
Dolci, Carlo - -	Florence, -	1616	1686
Withdrawing Room, 20. Music Room, 63.			
Guido, - -	Bologna, -	1574	1642
Withdrawing Room, 30. Music Room, 41.			
Guercino, - -	Cento, -	1590	1666
Music Room, 49, 57.			
Holbein, Hans, -	Basle, - -	1498	1554
Billiard Room, 74.			
Lairesse, G. - -	Liege, - -	1640	1711
Dressing Room, 80.			
Murillo, - - -	Pilas, near Seville,	1613	1685
Dining Room. 9, 11, 12. Music Room, 42, 47. Billiard Room, 68, 71.			
Mengs, - -	Auszig, in Bohemia,	1728	1779
Withdrawing Room, 32.			
Maratti, Carlo, - -	Camurano, - -	1625	1713
Billiard Room, 75.			
Poussin, Gaspar, - -	France, - -	1600	1663
Dining Room, 13. Withdrawing Room, 26. Music Room, 40, 43.			
Poussin, Nicolo, -	Andely, in Normandy -	1594	1665
Dining Room, 19.			
Parmigiano, - -	Parma, - - -	1503	1540
Dining Room, 14. Music Room, 44.			
Potter, Paul, - -	Enkhuysen, - -	1625	1654
Withdrawing Room, 35.			
Rubens, Peter Paul,	Cologne, - -	1577	1640
Hall, 1. Saloon 3, 6.			
Raphael, - -	Urbino, - -	1483	1520
Dining Room, 15. Withdrawing Room, 21. Library, 39. Music Room, 59.			
Romanelli,	Viterbo, - -	1617	1662
Music Room, 48.			
Rosa, Salvator, -	Naples, - -	1614	1673
Music Room, 53.			

	Place of Nativity.	Date.	Death.
Rembrandt, - -	Leyden, - -	1606	1674
Music Room, 58.			
Sarto, Andrea del, -	Florence, - -	1428	1530
Withdrawing Room, 22.			
Sassoferrato, -	At the Castle of Sassoferrato, near Urbino,	1605	1685
Billiard Room, 77.			
Stothard, Thomas, R. A.	——— - -	——	——
Withdrawing Room, 25.			
Schidone, - -	Modena - -	1560	1616
Music Room, 65.			
Sueur, Le, - -	Paris, - - -	1617	1655
Billiard Room, 73.			
Titian, - -	At the Castle of Cador, in Friuli, -	1480	1576
Saloon, 4. Dressing Room, 79.			
Velasquez, - -	Seville, - -	1594	1660
Dining Room, 10. Music Room, 56.			

	Place of Nativity.	Date.	Death.
Vernet, - - -	Avignon, - -	1712	1786
Music Room, 62.			
Weeninx, John, - -	Amsterdam, - -	1644	1719
Billiard Room, 76.			
Veronese, Paolo, -	Verona, - -	1530	1588
Music Room, 45.			
Vandervelde, William,	Amsterdam, - -	1633	1707
Billiard Room, 78.			
Vandyke, Sir Anthony,	Antwerp, - -	1599	1641
Withdrawing Room, 24.			
Vinci, Lionardo da,	At the Castle of Vinci, near Florence, -	1445	1520
Library, 38. Music Room, 60.			
West, Benjamin, -	Springfield, County of Chester, Pennsylvania, - -	1738	1820
Music Room, 50.			

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